

LA 14 IEME PROJECTION DES FILMS ETUDIANTS DE FIN D'ANNEE

# Because culture counts Un cinéma à la mesure

### A message from the Chairman

It is a tremendous challenge and a privilege to co-ordinate and bring forth this annual event, a showcase of this university's cinematic excellence. This year's gifted filmmakers produced a rich variety of films, making the selection process extremely difficult. The films presented are just a hint of the talent found in our school. The outcome, as you shall see, is at a calibre worthy of our reputation.

The 14th annual Year End Screening could not have been accomplished without the inspiration of the filmmakers and the organization of the hardworking student staff. Also, I express my gratitude to those who, with their faith in the future of our filmmakers, financially supported this event. And finally, you, the audience, for believing in the magic.



### A message from the faculty co-ordinator

What is most complete is still incomplete;
Yet it is as complete as it can be.
That which has achieved the most, still has
the whole of its future to be achieved;
Hence it will not stop achieving.
Make a thing as straight as possible;
Yet it is still twisted, or will become twisted.
Acquire the greatest skill;
And there will still be endless skill to be acquired.
Develop the greatest power of expression;
There will be much that is unexpressed and inexpressible.

- LaoTse, TaoTeJing

The multitude of difficulties encountered in production make every film, at every stage, a major accomplishment. Congratulations to all students and faculty in the department on a successful year. That which we will see and hear on these three nights is the direct result of the generosity, time, and energy of each one of you. If any of you had withheld or withdrawn your input, the product would have been lessened. As it was, the overall quality of production made the task of selection a difficult one, and simple time constraints made it inevitable that many good films would be left out of the schedule. This in no way diminishes the contribution of those productions to the learning that has happened in the department this year.

Many thanks should go to the Year-End Screening Committee of the Cinema Students Association. This gathering of students from all three programs, Animation, Production and Studies, worked long and hard, not only at Year-End but since September, to ensure an enjoyable and enlightening conclusion to the Cinema Department's 1986-87 season.

Thanks also to the Selection Jury, made up of students and faculty members from all programs and years. They did their job in a spirit of fairness and good cheer sustained over five days of concentrated viewing and analysis. Without their work, there would be no show.

And what a show it is. Three nights of experimentation, documentation and drama buzzing and arcing to recharge our cinematic excitement.

Welcome.

Ken Decker Faculty Advisor to the Year-End Screening Committee

de notre réalité

Et voilà arrivé le moment tant atten-

Cet instant où l'on sort de nos sombres sous-sols, quittant "Steenbecks" et autres instruments de torture, pour se confronter à la lumière de l'écran et à notre premier public.

Nombreux, comme à chaque année, vous êtes ceux qui donnez le sens final à nos efforts, ceux qu'à la fois nous attendons et redoutons, ceux dont nous essayons de prévoir les réactions, dès les premiers tâtonnements de la création. Ce soir nous sommes jetés dans la fosse aux lions, mais vous n'avez pas l'habitude d'être féroces, et c'est avec un immense plaisir qu'on vous accueille.

Pour plusieurs des films que vous verrez, cette projection sera le début d'une carrière qui les mènera dans des festivals nationaux (festival des films étudiants canadiens dans le cadre du Festival des Films du Monde à Montréal, festival d'Ottawa, de Yorktown, etc...) et internationaux : Oberhausen, Venise, Caracas, et même, qui sait... Cannes la prestigieuse.

Certains films seront distribués et vendus à la télé, comme c'est le cas chaque année. Mais pour nous tous, les trois soirées qui viennent constituent un moment privilégié, teinté d'une douce euphorie qui participe sûrement à en faire le succès que vous lui connaissez.

On a beaucoup discuté dernièrement de la pertinence de créer une école de cinéma au Québec. Ceux qui se sont penchés sur le suiet dans les média francophones, ont eu tendance à oublier de mentionner l'existence du programme de production cinématographique à Concordia, au sein duquel les francophones forment chaque année plus de 50% de la clientèle. Nous souhaitons que cette projection de fin d'année participe à rétablir les faits, et confirme l'existence d'étudiants en cinéma ayant acquis une expérience valable que l'on se doit de reconnaître. A Concordia, on FAIT des films, autant qu'on les étudie, et c'est là ce qui fait la force de son programme. Chaque étudiant a la chance de travailler sur plusieurs tournages, perfectionnant une technique particulière, ou acquérant une

connaissance des différents aspects de la production : caméra, éclairages, son, direction de production, montage, etc..., sans oublier les grands solitaires de l'animation, et ces "poètes maudits" de l'expérimentation. Qu'il soit féru d'animation, d'expérimentation ou de fiction, l'étudiant doit mettre la main à la pellicule, seule façon d'arriver à maîtriser cet art multiple qu'est le cinéma.

Mais déjà vos animateurs s'avancent, et dans quelques minutes vous pourrez juger vous-mêmes de la diversité et de la qualité de cette cuvée '87.

MAESTRO! LUMIÈRE!

Benoît Pilon

Once again, the students of Concordia University's Cinema Department take great pleasure in presenting to you the 14th Annual Year End Screening of Student Films - the cul-mination of one (and in some cases two) year(s) of patience, care and hard work. The screening provides an important showcase for the many films which may go on to compete in other film festivals in Canada and around the world. The hope in selecting films for the three night event was in choosing those which best represent the wide variety of animated, documentary, experimental and fiction films produced by Cinema stu-

This year a twelve member jury consisting of nine student representatives and three faculty members was bestowed with the honour and difficult-if-not-impossible task of selecting the fifty-eight films which are listed in this program. The selection process involved the screening of one hundred and forty-six films over a period of four days and the inevitable five hour debate provoked by

the final decisions. Ultimately, all films made by the students should be seen and it is unfortunate that financial and time restrictions have only allowed for the inclusion of less than 1/3 of the films submitted. Perhaps in the future the screening may be extended to more adequately accommodate this evident fecundity.

The Super 8 and 16 mm films which you will see are individual or collaborative efforts produced on budgets of \$100 - \$7,000, shot over a period of one to fourteen days (or in the case of Studio films - over the entire year) and edited anywhere from twenty to three hundred hours or more each. Of course all of this frenzied activity takes place in conjunction with required academic course loads as well as required levels of energy, organization and sheer invention.

Not simply a yearly event which "seals off" the films produced, the Year End Screening also functions as a valuable sounding board for filmmakers. Approximately 85% of the films viewed are not final prints and are sometimes re-worked (re-edited, re-mixed, or even re-conceptualized). This means that instead of a clean, lab-printed, colour-balanced and "invisibly-spliced" image, we are in fact seeing and hearing the original footage which the filmmaker has undoubtedly touched, taped and sweated over with her or his own hands innumerable times; the results, distracting to some, essentially reflect the direct "hands on" process which filmmaking at Concordia is. This "rough" look is indeed a labour of thought, feeling and instinct.

So now, with the pressures of a fruitful year behind them, they threw off the mantle of creation and rejoiced in the luminescent and pulsating glow.

Enjoy.

Lynne Stopkewich

### PROGRAMME

Masters of ceremonies for the three nights are Monique Cantin and David Giles

April 30th, 1987 Thursday night, 7:30 p.m.

**AWARD CEREMONY** 

**PROGRAM 1** 

### ■ TRAILER I KINO ENCOR

by Pierre Gill 16mm, col., 1 mn. 20 sec.

### THE CLEANERS

by Patrice Sauvé 16mm, col., 7 mn.

Voici, en trois actes, l'histoire d'un homme qui ne laisse derrière lui aucune trace...

### **OPEN & SHUT**

by Shaldon Cohen
16mm, col., 40 sec.
Over the edge of the boat... he appears and disappears.

### ABSENCES OU ÉMILE ET UN SOUVENIR

by Nathalie Goulet 16mm, b/w, 5 mn. 5 sec. Émile y pensait depuis longtemps déjà.

### TEETH OF THE FOREST

by Rachel D'Cruze
16mm, col., 12 mn. 30 sec.
Just when you felt safe littering in the forest...
The devastating results of littering.

### OLIVES OR A LITTLE BIT OF OBSESSION JUST BEFORE LUNCH

by David Giles
16mm, col., 7 mn.
Terence Mosquito, our hero, is a man with a quest.

### CHUTE DE NEIGE

by Simon Goulet
Super 8, col., 3 mn. 55 sec.
Différents points de vue sur le mouvement de la neige qui

### **MOI AUSSI**

by Caroline Guy 16mm, col. & b/w, 16 mn. "Moi aussi, je voudrais vivre l'amour comme dans les vues."



**MOI AUSSI** 

### CHESHIRE NEGATIVE

by Louise Johnson 16mm, col., 2 mn. 20 sec.

What happens when shadows get tired of being shadows? Do you know what it is like to get dragged across a rough stucco wall or cast across a wooden fence? Bet you never wondered whether or not shadows get slivers. There are lots of malcontent shadows out there. Don't turn your back on them.

### THE TIDE

by David Ostry 16mm, b/w, 11 mn. 30 sec.

A man, nearing middle age, decides to videotape his relatives so that his children can later appreciate those family members who will have died. Visiting an uncle reminds him of the past.

### THE FALL BECOMES POSSIBLE

by Archie Tchakedjian

16mm, b/w, 5 mn. 45 sec.

If there is a God, where was he when I made this film. If God is not dead, he will die after you see this film!

### INTERMISSION

### FROM FRIEDRICH TO ROTHKO

by Marc Dubuc

16mm, col., 1 mn. 10 sec.

"From Friedrich to Rothko" is an animated interpretation of the passage from romantic landscape painting to abstract expressionism according to the theory of Harold Rosen-

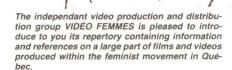


VIDÉO FEMMES, groupe autoome de production vidéo et centre de distribution, a le plaisir de vous offrir son répertoire dans lequel yous trouverez informations et références sur une grande parie des films et vidéos produits au Québec dans

'équipe de VIDÉO FEMMES offre aussi ses services de production afin de vous aider à mettre vos idées en images (camerawomen, éclairagistes, preneuses de son, monteuses, etc.).

Annuellement, VIDÉO FEMMES présente son « Festival des filles des vues », lieu de diffusion et de discussion autour des films et vidéos réalisés par des femmes de tous pays.

Où que vous soyez, vous pouvez d'un simple



VIDÉO FEMMES also offers its production services to help you put your ideas on picture (camera, lighting, sound and editing women techni-

VIDÉO FEMMES yearly event, the "Festival des filles des vues", is a meeting place for screening and discussion of films and videos directed by women of all countries.

Wherever you are, through a simple phone call, our services are available.

56. St-Pierre, local 203 Québec QC G1K 4A1 (418) 692-3090

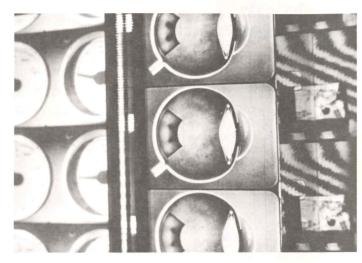
### CHIRURGIE OPTIQUE

by François Miron

16mm, col., 9 mn.

"In a case, a man found that when he went to the cinema he would suddenly feel a irresistible impulse to strangle the person next to him; he never did actually throttle anyone, but came to himself with his hands around his neighbour's throat. This impulse was not dependent upon the subject of the film, but the actual flickering wicked content of it..." W. Grey Walter: The living brain.

I hope this will happen while my film is playing.



CHIRURGIE OPTIQUE

### LES ESPACES VERTS

by François Hubert

16mm, col., 25 mn.

In my film, I wanted to undercut the illusion of reality (all characters are anthropologically real, any resemblance to your aunts and neighbours is not pure coincidence), and to underline the stereotypicallity of our perception (about my hero). To achieve this I juxtaposed a surreal theatricalisation of action onto a documentary look.



LES ESPACES VERTS

### **60 HERTZ**

by Jay Heft Super 8, col., 5 mn.

A creature not of our world, absorbed in his own creativity encounters a manifestation of our technical world...

### **ARNIE MEETS GOLIATH**

by Mark Moidel

16mm, col., 2 mn. 30 sec.

It is a ritual in jewish weddings for the groom to crush, 'neath his foot, a crystal glass. It is a custom which takes on a different meaning to different sects of Judaism...

### **GOODBYE SUPERMAN**

by Peter Mantello

16mm, col., 10 mn. 30 sec.

Having been arrested for public vandalism, Tony Lurie opts for a steady job rather than a prison sentence, but he finds that the toys of today have changed.



**ARNIE MEETS GOLIATH** 

Nous sommes fiers de participer au succès de la Projection des films de fin d'année/ Year End Screening '87

### laboratoires **BELLEVUE PATHE**



Québec (1972) Inc.

Division de Astral Bellevue Pathé Inc.

2,000 Northcliffe, Montréal, Québec H4A 3K5 (514) 484-1186

### **CONGRATULATIONS**

### to the filmmakers of tomorrow

from

## Norman Jewison and all of us at YORKTOWN PRODUCTIONS LTD.

18 Gloucester Street, 4th Floor Toronto, Ontario Canada M4Y 1L5 (416) 923-2787 Laird International Studios 9336 W. Washington Blvd. Culver City, CA 90230 (213) 839-2256

### **VOICI UN MIRACLE**

by Ève-Marie Gascon 16mm, col., 52 mn.

Voici l'histoire de Miracle qui vient faire un tour sur la planète Terre et qui découvre son dégoût total pour cet endroit trop brutal. Que vient donc faire un être si innocent dans un monde aussi violent?

### SKYLIGHT

by Robert Brousseau 16mm, col., 20 mn. Most people's problems are all in their heads. Sometimes...

### TANZ ELEKTRISCH

by Patricia Schutz 16mm, col., 1 mn. 15 sec. Have your ever tried to imagine being your toaster, radio or coffee maker's plug?

### MANDEVILLE GULCH

by Erik Vasseur 16mm, col., 12 mn.

Comme nos ancêtres les singes, j'ai grimpé en haut des baobabs, j'ai questionné le cosmos, j'ai imploré tous les dieux et tous les diables, je n'ai eu comme réponse que le silence de la nuit...

Bad news from the stars...



MANDEVILLE GULCH

### LE TRIO

by François Perrier 16mm, col., 20 mn.

L'année s'achève à la polyvalente Don Vital apportant tous les ennuis des examens. Trois élèves apeurés de ne pas pouvoir passer leur année forment un complot pour voler l'examen final de mathématiques du professeur Finocle. Le trio réussira-t-il?

### S'AGGRAVE L'AGRÉABLE

by Pierre-Paul Clermont 16mm, col., 3 mn. Madame, ceci n'est pas une paire <u>de bas de soie</u>.

May 1st, 1987 Friday night, 7:30 p.m.

### PROGRAMME II

### ■ TRAILER II REJET

by Éric Canuel 16mm, col., 4 mn.

### **CLOCHARD DANS L'ÂME**

by Jean-François Pothier 16mm, col., 17 mn. 30 sec. Y s'peut pu.

### **MONOLOGUE**

by Craig Masterman 16mm, col., 40 sec.

Racist humour holds an interesting power, for it plays on our familiarity, and inducts us with laughter. Yet, the laughter that we are engaged withdraws attention away from the underlying messages of stereotyping and hatred. This film uses representation to make material this underlying side.



REJET





La Boîte Noire vous présente...

Une sélection de films du "Year End Screening 87" sur vidéo-cassettes V.H.S.

C'est une invitation... aux cinéastes intéressés.

LA BOUTIQUE VIDÉO

### **TUSHA OR PATRICENTRIC TALES**

by Andrew Joannidis
16mm, col., 10 mn.
Your disease is quite dangerous...
Wrap your manuscript neatly,
find a waste-basket in the night
and drop it in discreetly,
otherwise Oaf-madness
(commonly called oabitis)
will destroy you completely
Robert Zend

### LA FOSSE PARTICULIÈRE

by Manon Briand
16mm, col., 17 mn. 20 sec.
Johne se pointe chez un psychanalyste.
Pour quelque chose en particulier? Non. Justement.
Pour quelqu'un, en général.
Quelqu'un qu'elle va tuer.
Parce qu'elle est bien mal élevée...

### **BIRDLAND**

by Loyola Lewis 16mm, col., 1 mn.

This machine is alive and will entertain you. Experience spectacular light shows, music and energy.

### ILLUMINATION

by Mark Morgenstern 16mm, col., 9 mn. 15 sec. A film about the use of light.

"... and this letter I'm leaving behind is a smaller echo, indirectly the lost faint trace of something that seems to be in danger of being forgotten..."

Notice: Although this film was made within the cinema dept., this belongs to the communication program.

### **RALPH AND THE ANGEL**

by Laurence Sparks 16mm, col., 2 mn, 30 sec.

This is a story of a man who loses his chance for success and excitement because he fears losing his banal but secure existence.

### LA VISITE AU MUSÉE

by Marthe Carrier 16mm, col., 1 mn.

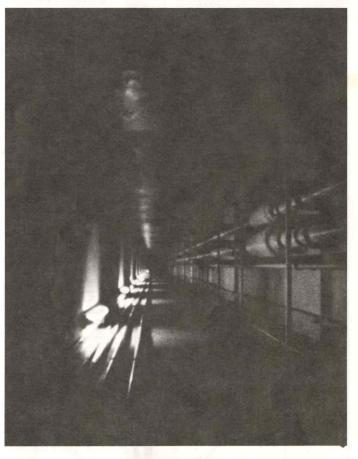
L'histoire d'un visiteur du dimanche qui sait très bien tirer profit de sa visite au musée.

### **FACES IN THE CITY**

by Jeremiah Hayes Super 8, b/w, 4 mn. 30 sec.

This film is all about what happens to you when you take a hot bath in the dark. You're alone. You sink your head under the water and hold your breath for as long as you possibly can...





**ILLUMINATION** 

### 25,000 PIEDS D'ALTITUDE

by Joseph A. DesRochers 16mm, col., 13 mn.

16 sept. 1989, il n'y a plus de surprise, aujourd'hui je sais qu'il y a toujours, un jour, une heure, une minute où l'on prend une décision. Celle-là devait être la plus importante. Mais mon rêve le plus précieux encore, est que j'aimerais bien être sur une autre planète...

### THE RED SHOES

by Andrea Sadler 16mm, b/w, 12 mn.

An orphan of our times is driven to uncontrollable frenzy by the cacophonic rhythms of the accelerating technological progress that surrounds her. The intensity of the pressures which control her finally provoke a willful gesture that brings release and breaks the spell. A post nuclear Dorothy in Oz based loosely on Hans Christian Anderson's story "The Red Shoes."

### INTERMISSION

### CINÉMA

by Sophie Clerk 16mm, col., 1 mn. 15 sec. La grandiose histoire de la cinéphilie.

### "PAS DEUX RÊVES, NO TO DREAMS"

by Milton Altwasser 16mm, col., 10 mn.

"Their dream of a modern, ideal world helped them somehow to bear life in the country... This vision, however, was not surrounded by a sentimental halo... It was false, and the thing feared, the thing worried about, happened again." Yukio Mishima

### **GOODBYE 401**

by Jeff Shatford

16mm, b/w, 10 mn. 30 sec.

Jeremy Howe dealing with a mide-life crisis and becoming disillusioned with the world around him, takes a stand. He engages the world, but it fails to respond, he is sent twirling into a nose dive. He searches desperately for help but can find only one means to save himself.

### RÔTISSERIE

by Francine Clément

16mm, col., 12 mn.

Un regard satirique sur le monde de la restauration, où l'on voit le petit Rénald venir à bout de bien des obstacles avant de parvenir à ses fins.



1490, Boul. de Maisonneuve Ouest (angle MacKay) Montréal We congratulate your excellent cinema departement and wish you all the best with your films.

### **BLOOD LOSS**

by Brian Gardiner 16mm, col., 18 mn. "Every day is another drop".

### MANUAL LABOUR (work in progress)

by Mark Nugent

16mm, col., 6 mn.

"Non-psychiatry means that profoundly disturbing, incomprehensible; mad behaviour is to be contained, incorporated in and diffused through the whole society as a source of creativity, spontaeity not disease. Under the conditions of capitalism this is clearly impossible. What we have to do is accept this impossibility as the challenge" David Cooper

### **OFFICE PARTY**

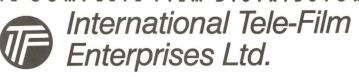
by Evelyne Dyck 16mm, col., 7 mn.

Office party takes a look at what might take place in an office... after hours.

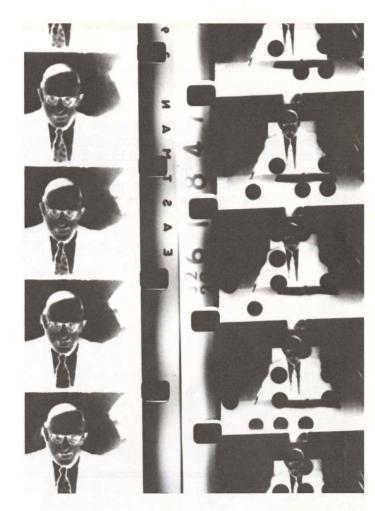
MANUAL LABOUR



THE COMPLETE FILM DISTRIBUTOR



TORONTO • MONTREAL • VANCOUVER
47 Densley Avenue, Toronto, Ontario, M6M 5A8, (416) 241-4483



### 1000 1/2 SIDEWALKS UNHEATED

by Christian L'Écuyer

Super 8, col., 2 mn. 30 sec.

The point of view of a young man who, one day, bent over to pick up a cigarette butt in the street as a bus arrived. This resulted in multiple skull fractures, a two month coma, and permanent behavior troubles.

### **EDGES**

by Laurence Sparks 16mm, col., 5 mn.

Experimental film using matting, time lapse, and animated cycles tightly synchronized to a classical electronic music score by Wendy Carlos.

### LA RIVIÈRE RIT

by Benoît Pilon 16mm, col., 22 mn. L'espace d'une nuit...

### LE COURANT

by Élène Tremblay

16mm, col., 4 mn.

"Nous sommes tous dans le même bain". Voyage avec le courant et à contre-courant. La réalité est expérimentée par une femme en mouvement continuel comme une totalité fluide aux fluctuations en surface et en profondeur.

### **LES TROIS TIERS**

by Yiannis Skourogiannis 16mm, col. & b/w, 5 mn. 30 sec. Comme l'araignée dont le cerveau entoure l'oesophage. est-ce que l'homme serait une autre erreur de la nature?





LES TROIS TIERS

Jean-Guy Lavigne Président-directeur général May 2nd, 1987 Saturday night, 7:30 p.m.

### PROGRAMME III

### **■ TRAILER I** KINO ENCOR

by Pierre Gill 16mm, col., 1 mn, 20 sec.

### WHAT YOU EAT

by Doug Brown 16mm, col., 3 mn. Someday you're gonna wake up and find that a "head of cabbage" has a new meaning.

### THE FLIPPED WIG

by Lynne Stopkewich 16mm, col., 14 mn. It's 1975 Wow! Great to be alive **But Midge Mattel** Goes thru hell You're gonna see some jive



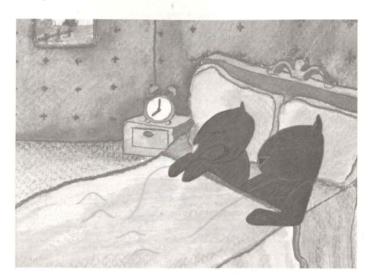
THE FLIPPED WIG

### CAROUSEL (TO HELL)

by Mark Nugent 16mm, col., 8 mn. Step right up! Get your tickets for the Carousel. Carousel, n. [Fr; It., kind of a tournament involving various exercises, races, tilting in a ring or the like (< carro; see car)

### CHERCHEZ LA BÊTE

by Élène Dallaire 16mm, col., 2 mn. 30 sec. Being an evoluate animal can mean to make a beast of one-L'animal pensant ne ferait-il que des hommeries?



CHERCHEZ LA BÊTE

### HOUSE ON A BORDER LAND

by Ronald Lee 16mm, col., 10 mn.

A short story of the last two remaining survivors after a nuclear accident battling for the affection of the last remaining cat on Christmas eve...

### DRAW TO A PHOTO FINISH

by Roger Martin 16mm, col., 3 mn.

A traveloge with a bullet, through time and the world. The purpose for which all weapons are created.

### LUNCHTIME IN SEOUL

by Alexis Walrich

16mm, col., 10 mn.

In Seoul air-raid drills are conducted once each month. They begin at 13:30 and last for 20 minutes.

### LE JOUEUR DE PIPEAU

by Cilia Sawadogo

16mm, col., 3 mn, 10 sec.

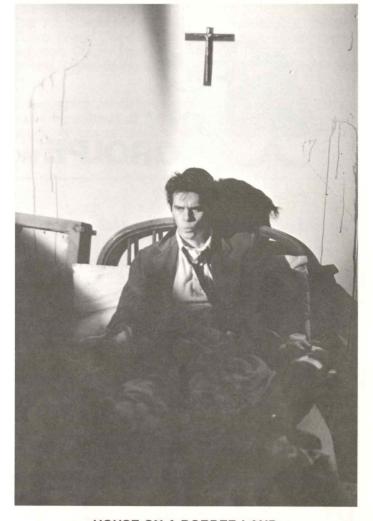
Une ville est envahie par les rats et les habitants meurent de faim. un vagabond se présente...

Notice: Although this film was made within the cinema dept., this belongs to the communication program.

### THE FISH STORY

by Arto Paragamian 16mm, b/w, 10 mn.

Anita and Alex are having fish... for dinner.



**HOUSE ON A BORDER LAND** 

### **AILES USION**

by Danièle Roy and Claude Lavallée 16mm, col., 2 mn. Un petit garçon visite son rêve.

### O TEMPORA O MORUS

by David Ballard, Martine Leclerc, Pierre Gill 16mm, b/w, 17 mn.

It's about life.

It's about death. It's about love.

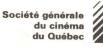
It's about hate. It's about twenty minutes! Un film sur l'amour. Un film sur la haine. Un film de vingt minutes!

Un film sur la vie.

Un film sur la mort.

### **■ TRAILER III** ON S'PEUT PU

by Jean-Francois Pothier 16mm, col., 2 mn, 50 sec. Un clip farmer.









PRODUCTEUR D'ANIMATION 2D ET 3D DE HAUTE GAMME

NOUS INVITONS LES ARTISTES A NOUS CONTACTER

1151 Alexandre De Sève Montréal (Québec) H2L 2T7 (514) 524-7567

2D: Hugh Campbell 3D: André A. Bélanger

### FÉLICITE TOUS LES PARTICIPANTS DE LA PROJECTION DE FIN D'ANNÉE



1439 rue Guy, Montreal (between Ste-Catherine & de Maisonneuve) 937-7531

### Now available: Video Transfer Service

- Transfer 16 mm, 8 mm, and Super 8 film onto 1/2" VHS or Beta
  - Sound from single system or cassette
  - Video duplicates on 1/2" Beta or VHS

(one week turn over-time can vary according to amount of work)

### Also available:

- 1 hour Colour Photo Finishing C-41 Process
- $\bullet$  15% for students with I.D. for both video and Photo Finishing Services.

PRESENTED BY/PRÉSENTÉ PAR
CINEMA STUDENTS ASSOCIATION
DEPARTMENT OF CINEMA
FACULTY OF FINE ARTS/
FACULTÉ DES BEAUX-ARTS
UNIVERSITÉ CONCORDIA UNIVERSITY

### THE Y.E.S. COMMITTEE 1986-87:

Chairman-General Director of Year End Screening:
Eyal Dattel
Faculty Co-ordinator-Advisor: Ken Decker
Financial Director: Leo O'Rourke
Publicity & Press Director: Céline Bissonnette
Associate: Monique Cantin
Assistant: Geneviève Notebaert
Projection d'avant Director: Donato Totaro
Assistant: Yiannis Skourgiannis
Screening Director: Jim Levesque
Party Directors: Louise Johnson & Tim O'Connor

Projection d'avant Technician: Caedmon Malowney Screening Technician: Cindy Canavan Screening assistant: Ian Chuprun & Rachel

Y.E.S. secretary: Cheryl Williams-Yeaman

Poster & T-shirt Design: Evangeline LeBlanc Programme layout: Michèle Lecavalier

Étant donné que la plupart des films projetés ne sont encore que des copies de travail, la qualité de l'image a pu être altérée.

Please consider that the majority of these films are working prints.

The Y.E.S. selection committee: Eyal Dattel, Ken Decker, Zlatko Grgic, Caroline Guy, Simon Hemingway, Louise Johnson, Claude Lavallée, Jim Levesque, Yiannis Skourgiannis, Lynne Stopkewich, Donato Totaro, Tammy Zhang Hong.

The selection committee would like to thank all 146 participants for submitting their films for consideration in this year's 14th annual Year End Screening.

### KINO ENCOR

### Acteurs :

François Talarico, Andrea Sadler, Jean-François Perron, Pierre Gill, Denis Pellerin.

Équipe technique :

Pierre Gill, Éric Canuel, Natalie Morrissette, Benoît Pilon, Daniel Plouffe, Alain Gagnon, David Ballard, Pierre Lambert, Sean Osborne, Jean-François Pothier, David Ostry, Claude Lavallée, Éric Parentheau, Guillaume, Louis Lafontaine, Francis Tremblay, Brigitte Sheddleur, Ginette Petit, Isabelle Sylvestre, Carmen Bouchard, Rob Brousseau, François Perrier, Jocelyne Gill, Antoinette Gill, Stéphane Tassé, Jean-François Lortie, François Talarico, Jean-François Perron, Éric Poitevin.

### Merci à :

Sonolab - Pierre Payant, La Croissanterie - Annick Simon, L. Villeneuve - M. Arseneault, Épicerie Josée enrg., Super Prix Dimona, Bas mania, Durivage inc - Luc Durivage, Michael et Minoo au Studio A, Jean-François Pothier, Concordia University

Roger Tyrrell
Michel Pelletier
Vincent Quatela
Bill Byer
Pascale Danesh
CUSA
Les presses solidaires inc.
C.S.A.
Roland Pollak
Ted Sonkton
Jeff Shatford

Audio-Visual Department

WE WISH TO THANK:

Schedule Co-ordinators: Eyal Dattel Ken Decker Lynne Stopkewich

Don Terry

George Bernier

Programme Conception: Céline Bissonnette Monique Cantin Eyal Dattel Geneviève Notebaert Donato Totaro



Association des Producteurs de Films et de Vidéo du Ouébec

430, rue Sainte-Hélène, Bureau 201, Montréal, Qc H2Y 2K7 (514) 284-9444



Offering a comprehensive insurance package on all your feature, television, commercial, theatrical or special event production.

Our specialists, with twenty years of experience, can design an insurance program to suit your specific needs. We have world-wide facilities.

MICHAEL DEVINE, C.I.B.

JACQUES TAILLEFER, C.I.B., F.I.I.C.

240 St. Jacques Street, 10th Floor Montreal, Quebec H2Y 1L9

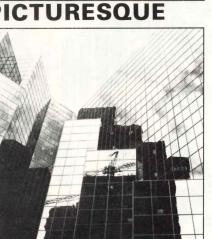
Telephone: (514) 288-2544 Telex:

055-61159

### TO MAKE IT IN THE MOVIES YOU MUST BE VERSATILE



**PICTURESQUE** 



DAZZLING



**TOUGH** 



DARING



ROMANTIC



SOPHISTICATED

Montréal offers one of the greatest varieties of urban sites and sets in North America. Founded 343 years ago by the French, the city has kept various architectural elements from most periods of its history. The St-Laurent river, Mont-Royal, the 21st-century downtown, are major components in its evolution.

Film producers will find everything they need on the spot: equipment, skilled technicians and specialists of all kinds, studios, workshops, laboratories, editing and cutting rooms, just name it. And you will be seduced by the cosmopolitan atmosphere, scores of gastronomic restaurants, efficient hotels and, above all, friendly and hospitable people.

The City's CIDEM-Cinéma was created specifically to handle production problems. Don't hesitate! Give yourself the leading role! Choose Montréal! For Information: CIDEM-Cinéma

155 Notre-Dame St. East, Montréal, Québec, Canada H2Y 1B5 Téléphone: (514) 872-2883 / Télex: 05568014

## All the best



UN RÉSEAU DE PLUS DE 1400 CAISSES POPULAIRES ET CAISSES D'ÉCONOMIE DESJARDINS

LE GROUPE DESJARDINS, ASSURANCES GÉNÉRALES FIDUCIE DU QUÉBEC

**ASSURANCE-VIE DESJARDINS** 

LA CAISSE CENTRALE DESJARDINS DU QUÉBEC LA SAUVEGARDE, COMPAGNIE D'ASSURANCE SUR LA VIE

SOCIÉTÉ D'INVESTISSEMENT DESJARDINS CRÉDIT INDUSTRIEL DESJARDINS INC.

VISA\* DESJARDINS
SECUR INC.

\*LE CENTRE DESJARDINS DE TRAITEMENT DE CARTES INC. EST UN USAGER INSCRIT DE CETTE MARQUE.